



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



VOL. XXX—No. 5

NEW YORK, AUGUST, 1897

Per Annum, Two Dollars  
Single Copies, 20 Cents

COPYRIGHT, 1897, BY THE ART TRADES PUBLISHING & PRINTING CO.  
ALL RIGHTS RESERVED.

Entered at New York Post-Office as Second Class Mail Matter.

# The Decorator and Furnisher

PUBLISHED MONTHLY AT

70 FIFTH AVENUE, NEW YORK, by

THE ART TRADES PUBLISHING AND PRINTING CO. Inc.

E. B. HARTLEY, President. J. B. HARTLEY, SECRETARY.  
EDWARD DEWSON, TREAS. AND EDITOR.  
MRS. OLIVER BELL BUNCE, ASSOC. EDITOR.

Subscription \$2 per year, in advance.

(PATENT BINDER, \$1.00 EXTRA.)

Single Copies, - - - 20 Cents.

## CONTENTS OF THIS NUMBER.

	PAGE
AMATEUR HOME DECORATION.—Articles of General Interest.....	151-152
Of Interest to Women.....	153
EDITORIAL ANNOTATIONS.....	131-132
ART MATTERS.—A New Black and White Art, with Two Illustrations.....	145-146-147
DECORATIONS.—Table Decorations.....	147-148
FURNITURE AND FURNISHINGS.—Design for a Modern Dutch Dining-Room.....	133
Cosy Nooks and Corners for August.....	134-135
An Artist's Home, with Six Illustrations.....	136-137-138
Design for a Hall Mantel.....	139
Art Furniture at the Paris Salon (concluded), with Two Illustrations...	140
Design for a German Dining-Room.....	141
Wood Carving for Amateurs, with Two Illustrations.....	142-143
A Dainty St. Louis Parlor (Illustration).....	144
Decorative Notes.....	138-140-143-144-148-151
POTTERY, PORCELAIN AND GLASS.—The Growth of Ornamental Work in	
Ceramics .....	149-150
Art in Duplicate.....	150



## EDITORIAL ANNOTATIONS.

CONCERNING COLOR IN HOME DECORATION FROM A PRACTICAL STANDPOINT.

THE question of color in interior decorations is always an interesting problem, especially to the readers of a magazine of this character, and, having in a previous article given the general principles derived from the spectrum, we cannot refrain from carrying the subject a little further, and speak of its relations to the various apartments of the home, and to add something regarding "self" color, and the law of contrast.

WE KNOW from experiment that *blue* and *orange* are harmonic complementary contrasts, but their effect in juxtapose is oftentimes harsh and unsatisfactory for decorative purposes—especially in their pure intensity. A little experimenting will quickly prove that they are unsuited in their pristine hues for such uses, but add a little white to each of them, and repeat the experiment with the tints brought about by so mixing, and it will be apparent that, although the principle has been adhered to—that *blue* and *orange* should contrast—the *tints* when opposed to each other, are far more suitable for household decorative purposes.

WE WILL now consider the matter of "self" colors, by which term is implied the large mass of painted surface that constitutes the prevailing tone of an apartment, upon which, as the "ground work" a decorative scheme is based. It has long been popular to designate various apartments by titles signifying their general tone of decoration; for example, the "blue room," the "pink room" or the "red drawing-room." In such cases it is not absolutely necessary

that the room should be of one color or tint, but the prevailing *tone* may designate them as such. Everything subsequently introduced into the embellishment of such an apartment should be subordinate to the *point de vue*—the aim or spirit of the decoration.

**T**HIS virtually summarizes the whole meaning conveyed by the somewhat vaguely understood term, "the harmony of contrast," for, while the general impression conveyed to the eye when entering a room may justify its special nomenclature—say for example a "pink room"—its decorative details must supply the particular contrasts needed by this very law of contrasts, but these contrasting—or mediatory—colors must be so modified and subdued as to bring about the desired effect without asserting themselves too fully. We may go further, and emphasize the dictum, that neglect of these mediatory colors will impart a crudity of appearance fatal to any artistic effort on the part of the designer.

**I**F WE refer to Nature as our mentor, we find that all her coloring points to the fact that cool-toned and neutralized tints and effects are more agreeable to the eye, and should predominate. Vivid and intense coloring should be used sparingly, and only as a means whereby the whole scheme may be heightened by their attractive qualities.

**T**HE relation of colors to a room is a point well worthy of study. It should be noted that the lighter parts of a room, such as the cornices and architraves, may be subdued by using cool, quiet hues, and the darker portions—such parts of the room as are in natural shadow—may be relieved by lighter colors. Yellow being the nearest approach to *light*, and blue to *dark*, the various gradations of tone should be so composed as to utilize the characteristic properties in their most suitable degree.

**A**PART from the question of lighting, by day or by night, there are a few general rules that should be considered in the selecting of colors for the various rooms of the home. Entrance halls, staircases and vestibules should be treated in cool tones of color to avoid marring the effect of architectural features. We should rely upon height, effect of light and shade, and general proportions, rather than effect of color. That this is reasonable is apparent by the fact that the various apartments entering from them must be enhanced in effect, if there is nothing calculated to clash with the more important work within.

**D**RAWING-ROOM and parlor—such rooms should be bright and cheery. As a rule, the lighter tints, admitting of greater contrasts, are more

generally used, but almost every color scheme—and also the free use of gold—is applicable in rooms of this character.

**I**N THE library, richness of tone is not requisite in the colors to be selected, as the contents of the shelves will supply whatever would otherwise be wanted in this direction. The scheme of decoration need not be limited to one monotonous tint, but should suggest quiet and repose. Quiet olives, dull sage-green, tan colors or even dull blues are effective, but in no instance should the colors used be bright or startling or such as would deteriorate from the appearance of the binding of the books.

**F**OR the dining-room the shades of colors should be chosen for their warmth and richness, rather than their contrasts. No vivid tones or coloring being permissible, or—as a rule—the garish addition of gilding. Gilding judiciously applied can never spoil any decorative scheme, but in the dining-room, considering its special functions, the table, with its glitter of glass, silver and other decorative accessories and table appointments, would be a decorative focal point of sufficient importance to obviate the necessity of its use. Upon the ceiling perhaps—when a special style of decoration would call for it—it might be used to advantage, as from its position it would be freed from the objection mentioned.

**A**S TO the boudoir—essentially a ladies' room—the suggestions regarding the drawing-room would apply with equal force, but a greater discretion is allowable. It should, generally speaking be gay, light and cheerful, and in character may partake of the graceful features of the French epochs, particularly those of the Louis XVI., and the Marie Antoinette schools.

**I**N OUR bedrooms, the colors chosen are usually of the lightest description, but an effort should be made to avoid nondescript tints which have no definite tones. If the walls be of a neutral tone a little more brightness may be infused into the coloring of the woodwork. Under all conditions quiet, pretty and tasteful; yet simple effects should be aimed at; and the bedrooms should present a healthful appearance of cleanliness; fresh, airy and restful. If wall papers are used, avoid marked or noticeable patterns and for the windows, simple, clean muslin curtains are always in good taste; heavy draperies should be avoided under all considerations. As the bedroom is—unfortunately—often a sick room, a cheerful effect goes far towards helping the patient out of that gloomy state of mind that such a condition induces in people accustomed to daily activity of body. Let such rooms therefore be as light and cheery as it is possible to make them.

